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ABSTRACT

This report is part of a national campaign for music education that aims to focus the nation's attention on the pressing need to include music and the other arts at the center of the school curriculum. The credo of this campaign is, "Just as there can be no music without learning, no education is complete without music." The meaning of this credo is spelled out in this report through a four-part argument. In chapter 1, "Our Culture Is Dying," the contention is made that through inattention to music and the other arts in schools, the nation is dehumanizing its own people--and particularly the children--not by design but by default. It is argued that music has intrinsic value for the learner, and that a knowledge of music is essential to an educated human being. In chapter 2, "Education Without Music," evidence is explored that music education is being pushed to the periphery in schools. Chapter 3, "Education With Music," underscores two areas of interest: first, the new, pathbreaking areas of research on the nature of intelligence and brain function that are linked to music; and second, the significant contributions that music education can make to all of education beyond its intrinsic value. Finally, in chapter 4, "Making It Happen: Mounting a National Effort," there is discussion of ways of putting the credo to work, including linking the benefits of music education to a national advocacy effort to bring music and the other arts to their basic role in U.S. education. Two appendices are included: list of witnesses before the National Commission on Music Education, and a list of endorsing and supporting organizations. (DB)

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Growing Up Complete

The Imperative for Music Education

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The Report of the National Commission on Music Education

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March 1991

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The Imperative for Music Education

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The National Commission on Music Education

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Dedicated to all those who work to
preserve and protect America's culture
through music and music education

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To date, more than 150,000 Americans have signed a petition bearing this message

A Declaration of Concern

During the 1980s, educational reform made it onto the front pages of American newspapers for the first time in decades. Politicians, policy makers, and business figures have been quick to trace the nation's "competitiveness gap" to the schoolhouse door. They have voiced ringing alarms over the declines in math and science scores. But when the discussion has turned to making sure our children learn to understand and participate in music and the other arts, there has been silence. We believe such nearsighted concern shortchanges our children because it leaves them only half-educated. Since the beginnings of civilization, music has been universally recognized as crucial to quality education, for two reasons.

First, every civilization recognizes that both formal and informal music education prepare children for what life ultimately requires. Music education fosters creativity, teaches effective communication, provides basic tools for a critical assessment of the world around us, and instills the abiding values of self-discipline and commitment.

Second, music and the other arts have been recognized as unique to human capabilities, as a means to self-discovery and self-expression, and as a fundamental part of civilization itself.

We, whose lives are marked indelibly by a love for music, and who understand the essential role music education can play in developing the whole human being, call on the parents of our school children, on teachers and school officials, on local and state boards of education, and on the American people, to come to our aid in establishing the rightful place of music in the schools.

Our credo is simple:

Just as there can be no music without learning, no education is complete without music.

Music makes the difference.

To that end:

We call on all who care about education to destroy, once and for all, the myth that education in music and the other arts is mere "curricular icing";

We call on all who love the arts to insist that instruction in music and the other arts be reestablished as basic to education, not only by virtue of their intrinsic worth, but because they are fundamental to what it means to be an educated person;

We call on parents, educators, and citizens who know and understand the value of music in our common life to bring the message about the value of music education to decision makers at all levels, and to encourage them to establish music as a priority, so our children can continue to learn and make music; and

We call on those whose livelihoods depend on music—as manufacturers, technicians, teachers, retailers, performers, composers, and others—to lend their support to the cause of music education in our schools.

The National Commission on Music Education

Members of the National Commission on Music Education

Steve Allen

Gregory R. Anrig
Educational Testing Service

Tom Batiuk

Leonard Bernstein

Martin Bookspan

Ernest L. Boyer
Carnegie Foundation for
the Advancement of Teaching

Dave Brubeck

Bruce Christensen
Public Broadcasting Service

Erling W. Clausen
American Association
of School Administrators

Hon. Bob Clement
U.S. House of Representatives

Jack Coffey
National Association of Music Merchants

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Gloria Estefan

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Karl J. Glenn
Music Educators National Conference

Morton Gould
American Society of Composers,
Authors and Publishers

Hon. Bill Green
U.S. House of Representatives

Michael Greene
National Academy of
Recording Arts & Sciences, Inc.

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Council of Chief State School Officers

Karl Haas

Emmylou Harris

Hon. Augustus F. Hawkins
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Whitney Houston

Alan Jabbour
The Library of Congress

Hon. James M. Jeffords
U.S. Senate

Billy Joel

Quincy Jones

William Kaman II
Kaman Music Corporation

John Lammel
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Jack Lemmon
Shari Lewis
Shirley Lincoln
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Elementary School Principals
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National Parent and Teachers Association
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U.S. House of Representatives
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Dudley Moore
Vito Pascucci
G. Leblanc Corporation
Luciano Pavarotti
Itzhak Perlman

Frances W. Preston
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American Council for the Arts
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Bill Schultz
Fender Musical Instrument Corporation
Gerard Schwarz
Albert Shanker
American Federation of Teachers
Harold Smith
Baldwin Piano & Organ Company
Peter Suzuki
Yamaha Corporation of America
Frank R. Wilson, M.D.
University of California, San Francisco
James Wolfensohn
John F. Kennedy Center for the Performing Arts

(Organizations listed for identification purposes only)

The Members of the Commission wish to acknowledge here
the special contributions to music and music education
of our colleague
Leonard Bernstein
(1918-1990)
He truly understood that the joy of music
is the key to understanding the human spirit.

An Introduction and an Invitation

A National Campaign for Music Education

In 1990, for the first time in history, members of our nation's music community—educators, performers and composers, retailers, manufacturers, technicians, and publishers—came together in a coalition determined upon restoring balance to the current educational reform effort. Their aim is to focus the nation's attention on the pressing need to include music and the other arts at the center of the school curriculum. Their driving conviction is that instruction in music and the other arts is at least as necessary in developing the human potential of our children as the other "basics."

The developers and coordinators of this now year-long campaign have been the Music Educators National Conference, the National Association of Music Merchants, and the National Academy of Recording Arts & Sciences, Inc. The coalition has been supported by a number of other music and educational organizations who have lent their voices to this report (see Appendix B). This report, released at the mid-point of this national effort, is an essential part of the campaign.

The National Commission on Music Education: Three Public Forums. Leaders from education, government, business, and the arts joined the coalition's National Commission on Music Education, which conducted public forums in three cities, Los Angeles (September 18), Chicago (October 18), and Nashville (November 14). The purpose of the forums was to provide an opportunity for exchanging local and national information and to gather public opinion. The forums also examined the intrinsic value of music education, as well as the influence of music and the other arts on child development and on acquiring specific learning skills. A videotape commissioned by the campaign sponsors, "Let's Make Music," outlining the declining state of music education, and narrated by Henry Mancini, was shown at the meetings. The forums also gave voice to grass roots concerns about the dangerous omission of music and the other arts from the nation's educational priorities. A nationally circulated petition drive has, to date, already attracted more than 150,000 signatures, stimulating

and documenting public support (see "A Declaration of Concern," above.)

The National Symposium. At the mid-point of the national campaign for music education, a National Symposium was held March 6-7, 1991, in Washington, DC. It was designed to offer an opportunity to air many of the concerns of the Commission under the organizing idea "America's Culture at Risk"—and as a platform to release this document. Broad topics included "children at risk," "cultural diversity in the nation's classrooms," and "the needs of the future work force." The organizers also hoped to offer policy makers and leaders in the arts, business, and education the opportunity to discuss how music and the other arts can make a major contribution to the solution of today's problems in education and society.

The Report. The Commission's final report was presented to Members of Congress and the Administration as part of the Symposium's activities and distributed to government agencies, parent groups, arts and education organizations, major corporations, advocacy groups, and individuals committed to the basic role of music and the other arts in education. The report synthesizes the forum's and others' findings on the value of music and the other arts for learning.

A Grass-Roots Campaign. Following the release of the report, a grass-roots campaign is being conducted across the nation, using materials prepared for the symposium and the forums; the report; the petition; "Let's Make Music," a video narrated by Henry Mancini; and a manual to help parents, local business people, and educators strengthen music and the other arts in the schools.

An Invitation. We invite all who read this report or learn of this campaign to join it. Your help and support are greatly needed. We, and the organizations we represent, earnestly believe that the future of public education in our nation is in serious jeopardy—that the vitality of our culture is at serious risk—unless music and the other arts become as essential to all learning as reading, mathematics, and other basic subjects.

Music connects us to the fundamental concerns of our civilization, to a deeper comprehension of our selves, and to the joys of the aesthetic experience. Without music and the other arts, our children will grow to adulthood impoverished. Education cannot get more basic than that.

Karl J. Glenn, President
Music Educators
National Conference

Michael Greene, President
National Academy of
Recording Arts & Sciences, Inc.

Jack Coffey, President
National Association
of Music Merchants

Preface

This report of the National Commission on Music Education presents what the Commission has learned from its three public hearings in Los Angeles, Chicago, and Nashville, and from its additional investigations. We have attempted here to represent faithfully the essence of what we have heard so a wider audience can understand what is to us a clear message—as the credo for our national campaign puts it: *"Just as there can be no music without learning, no education is complete without music."* Our report is dedicated, therefore, to spelling out what that credo means, in our schools and for the life of the nation. Our argument has four parts.

In Chapter I, we begin with a statement that "Our Culture Is Dying." By our inattention to music and the other arts in our schools, we are dehumanizing our own people—and particularly our children—not by design but by default. In the face of that grim assertion, we argue that *music has intrinsic value for the learner,* and that *a knowledge of music is essential to an educated human being.* Music, we believe, is worth knowing; the ability to understand, perform, and create it is a desirable goal for every member of society. Music education, which is the only way for everyone to acquire a knowledge of music that is more than a superficial "I know what I like," not only contributes to self-knowledge, it is also an irreplaceable element in communicating the great ideas of all cultures and peoples.

Schools are supposed to be able to help us express ourselves. Without knowledge of music, we are being deprived of a unique form of communication.

Kenny Byrd, Student
Nashville Forum

Music education must therefore not be viewed by parents, teachers, or educational administrators as ancillary to "real education," or as "curricular icing." It is indispensable to the well-rounded cognitive, emotional, and expressive development of all children.

In Chapter II, "Education Without Music," we explore the mounting evidence, some of it dramatic, that *music education is being pushed to the periphery in our schools,* as evidenced by its conspicuous absence from the concerns of the school reform movement and its status as a curricular stepchild.

Chapter III, "Education With Music," underscores two areas of interest, one that points in exciting directions for the future, and one that reinforces the value of music education in the present. First, we point to *new, pathbreaking areas of research on the nature of intelligence and brain function that are linked to music.* Recent work reveals that music is a discrete form of intelligence. Music opens a "window into the brain," that promises not only to help in understanding how the brain processes information, but also to provide insights into how we "know" at all. Second, we underscore the *significant contributions that music education can make to all of education beyond its intrinsic value.* These complementary contributions are important both in terms of benefits to the individual student and to the educational process as a whole. They include furthering key developmental goals such as self-esteem, self-discipline, and creativity; enhancing the development of academic and personal skills; and providing powerful means of integrating other areas of the curriculum.

Finally, in Chapter IV, "Making It Happen," we discuss ways of putting our credo to work. The benefits of music education are linked to a national advocacy effort to bring music and the other arts to their basic role in American education. That effort, we argue, must involve all those for whom music has meaning, who care about music, and whose lives have been enriched by it: parents, teachers, administrators, school board members, state-level education officials, and legislators and policy makers. Key participants must also come from the music community: retailers, manufacturers, technicians, publishers, performers, and composers. All must move together from the rhetoric of a nationally circulated report to action at the grass roots.

We are convinced that if music education is to become fundamental, that can only happen one classroom, one school, one school district at a time. To that end, this report concludes with concrete recommendations for a national campaign that will bring music education to the center of our children's learning, where it belongs.

Growing Up Complete:
The Imperative for Music Education

Musical training is a more potent instrument than any other [for education] because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace, and making the soul of him who is rightly educated graceful, or of him who is ill-educated ungraceful.

Plato

Music is...like mathematics, very nearly a world by itself; it contains a whole gamut of experience, from sensuous elements to ultimate intellectual harmonies.

George Santayana

So long as the human spirit thrives on this planet, music in some living form will accompany and sustain it and give it expressive meaning.

Aaron Copland

I. "Our Culture Is Dying"

Our nation really suffers from a cultural problem more than a scientific one. Whether we're behind the Japanese people is secondary. Our culture is dying from the inside.

Wynton Marsalis
Recording Artist
Testimony before the Commission
Los Angeles (September 18, 1990)

Public education in America is losing its soul. As music and the other arts are pushed steadily to the curricular periphery, our schools are losing touch with a unifying force that can help young people connect what they learn to its enduring meaning for the human spirit. Though stark, Wynton Marsalis's assessment rings true. As we prepare our sons and daughters for productive and meaningful lives, we are learning that cultural vitality and atrophy are both rooted in the schools.

The best teaching has always insisted that music and the other arts be present at the curricular center—and for an excellent reason. We know that the long march to civilization has been nourished by the arts. The soul of every people is found in its songs, its images, its dances, its stories. Our best educators have always seen in them the energy that synthesizes true learning. The arts are the source of the metaphors that connect thought to experience. They illuminate the human prospect. They are basic to education because they are a universal language; to be illiterate here is to be blind, mute, and deaf at the most fundamental level—that of the spirit.

The growing perception and treatment of music and the other arts as *diversions* from the "really important" subjects of reading, mathematics, physical science, and social science run contrary to the wisdom of every educated people. In the words of historian Arthur M. Schlesinger, Jr., "If history tells us anything, it tells us that the United States, like all other nations, will be measured in the eyes of posterity not by its economic power nor by its military might...but by its character and achievement as a civilization."[1]

"When they start talking about cutting, music programs are often the first victims."
Leonard Morton

For our children's sake, we believe the time has come—now—to present to the American people a compelling case for bringing music and the other arts to the core of our public school curricula. Much of what we say can be said of all the arts. However, the case that follows focuses on music education, because that is what we know best, understand best, and love most. Music is what we believe in most deeply, and that is where our own hearts lie.

The Intrinsic Value of Music Education. At the conclusion of his testimony, Robert Tenges, a music teacher in training, provided the Commission's Chicago forum with an impassioned answer to a rhetorical question of his own posing: "You want to know the answer to 'Why music?'" he asked. "The answer to 'Why music?' is 'Because music.'"

To the logician, his reply is a closed loop. But for those who know and love music, it makes its own deeper sense. In Tenges's assertion there is an echo of Justice Oliver Wendell Holmes, who observed that "music can be translated only by music." In its essence, we know, music can be measured only by its own canon.

Since primitive man first beat out a rhythm with a stick, or sang a death-song over a fallen companion, human beings have recognized in music an element of the ineffable—and there lies its value in all other contexts. The myths and religions of virtually every society portray music as a gift from the hand of a God or gods. As such, it has made a distinctive claim on the human soul in every domain where human beings have sought meaning. It has preoccupied every generation precisely because it brings us face to face both with ourselves and with that which we sense lies beyond ourselves. As Emerson said of it: "[Music] whispers to us dim secrets that startle our wonder as to who we are, and for what, whence, and whereto."

Music is a form of beauty. It needs no one to justify it. We want our children to know and understand music precisely because it has this intrinsic value, and on many levels. Music is a dominant force in American life; it is ubiquitous, molding and shaping the public's senses—and not incidentally, the values of our children—as no other force in our culture. Music has also served to extend and elaborate American life as no other instrument has been able to do. At the

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same time, it enables us to assimilate the fundamental elements of other cultures into our lives, creating what Wynton Marsalis calls the "rich gumbo" that blends itself into the essence of America itself.

Music, too, is the memory of our people brought to life. It connects us to our history, our traditions, our heritage. It is critically important that our children, as Americans, make this connection. In music, we discover who we are: In the folk songs of Appalachia, in the emotional reverberations of the blues, in the soaring spirituality of Leonard Bernstein's *Mass,* in the vigor of Aaron Copland's *Rodeo,* and in the driving beats of rock and rap, our children can awaken to a knowledge of themselves—their community and their country—in ways that cannot be duplicated.

Part of music's intrinsic value is visible, too, in the way it reinforces one of the primary reasons we educate: To prepare our children for citizenship. Membership in an orchestra, chorus, band, or jazz ensemble mirrors the requirements of living in a civilized community. This arresting analogy was drawn for the Commission by John McLaren, president of BBE Sound in Huntington Beach, California: "The school band or orchestra is a powerful metaphor for civilization itself. It teaches the child with immediacy and intensity all the basic lessons of life in a civilized community. [It] teaches children to live and work together...to learn the laws the community has established to govern itself, and to peacefully abide by those laws. In a band, the whole is greater than the sum of its parts. It is ironic," McLaren concluded, "that we are still arguing about the importance of music education."

Part of our difficulty in understanding the intrinsic value of music and music education stems from what Robert Marsh, the music critic for the *Chicago Sun-Times,* identified as the confusion between short-term and long-term objectives in education.

> *Music is an orphan and it will always be an orphan until we get a grip on the music education of the young.*
>
> *Leonard Bernstein*

Testifying in Chicago, Marsh said that the chief long-term objective of education is defending and preserving the values of civilization; its value here far outweighs that of *any* short-term objective. Decrying the ascendancy in America of "an MBA civilization, in which the ability to run a business is considered the highest skill a man could possibly have," Marsh made a significant point: Commerce does not create civilizations, *art* does, because that task requires grappling with the deepest questions of human life and meaning. In this light, he argued, music is a *moral* force, binding communities together in unique ways. The unifying impact of music on both reason and emotion (imagine, for example, the civil rights movement without "We Shall Overcome") gives rise to the serious self-examination required to empower significant change.

What schools must do, argued Marsh, is provide students with the means to discover what is within them and help them develop it, not just for the sake of their own self-satisfaction, but for the good of the society—indeed, the civilization. And that, he averred, cannot take place if music is not a basic element of the curriculum. We concur.

Music is a part of life. Through music we feel, and when we feel, we reflect on ourselves. And in that is self-discovery.

Robert Tenges
Chicago Forum

Even though music's value may be intrinsic, its worth cannot be enjoyed nor its value apprehended by osmosis. It is obvious that proficiency in music must be taught and learned. Not so obvious, but equally true, is that meaningful appreciation of and participation in music must be taught and learned as well. Thus, the full worth of music demands music education as its natural counterpart. To achieve the full benefits that lie in music, school music programs should include at least the following:

- Music should be available to *all* students, not just "the gifted and talented" or those with special abilities or interests.
- A broad spectrum of exposure to and participation in music should be available to students, including a full range of instrumental and choral music, music theory and composition, music history, and music appreciation.
- Students should have the opportunity to study a variety of types of music from various historical periods and world regions.
- Music requires a sufficient amount of time to learn it well enough to play or understand. Thirty minutes a week is not enough to learn mathematics. Neither is it enough time to learn music. Music education, like other core subjects, should have the time it needs.
- Schools should make available adequate resources and materials to meet students' learning needs.
- Students should have a comprehensive music curriculum available in grades K-12, not merely an entertaining experience.
- Students should have ample opportunities to produce music and perform.

These considerations are minimal to music education. They are attempted in few places and accomplished well in fewer still. In that light, after six months of testimony and discussion, debate and examination, assertion and reflection, our Commission is struck by a powerful irony. Adults in America universally acknowledge, applaud, and respect great accomplishment in music. But in the schools to which they send their children, music is not acknowledged; it is avoided. Great accomplishment in music is not respected, it is ignored. Most sadly of all, musicality is rarely applauded in the schools; too often, it is dismissed as little more than play.

All manner of persons—philosophers and peasants, candlemakers and kings—have for centuries

sought to understand the profound connection between music and emotional life, its power to both challenge and comfort, to enthrall and enthuse, to calm and arouse. Music can make us laugh, weep, and shout for joy; it can bring us to our feet or drive us to our knees. The fact that, in vast numbers of our schools, an educated understanding of this dimension of life is left to either lip-service or chance is deeply disturbing. It is a form of dehumanization by default.

"A perspective on the relationship between music and social consciousness is essential."

Commissioner
Ralph Rinzler

Endnote

[1]See his inaugural Nancy Hanks Lecture on Arts and Public Policy [1988], as quoted by John Brademas, in *"Why We Need the Arts,"* speeches from the 1988 National Arts Convention, New York: ACA Books, 1988, p. 43.

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II. Education Without Music

We rely heavily on logic and cognitive processes and, indeed, that is half of our condition as human beings. But the other, subtler half—the intuitive, creative part—we treat like a shameful alien cousin to our personalities.... In my own life, I spent my formative years feeling like a freak of nature, because that alien cousin was the part I completely identified with, but was not valued or validated by my teachers.

Rosanne Cash
Recording Artist
Testimony before the Commission
Nashville (November 14, 1990)

Since ancient times, those who have spoken most eloquently about education have recognized the arts as indispensable to all learning, and especially to learning's largest goal—self-knowledge. From Plato to the present, no great teacher ever dreamed that the arts could become what many school districts have made of them in the last generation—an expendable "frill," the first sacrificial lamb to fall under the budget axe when funds grow short.

Recent educational reform efforts have—by and large—omitted cultural concerns. We are slowly becoming aware that despite nearly a decade of dire warnings, relentless self-examination, and well-intentioned attempts at reform, too much educational change has occurred only on the surface. A spate of educational reports, beginning with *A Nation at Risk* in 1983 and culminating with the 1990 statement of national education goals advanced by the nation's governors and the White House, have either ignored music and the other arts altogether or given them uneven attention. Some reports have insisted on a basic role for music (see box, p. 11).

But while visionary goals, "back-to-basics" curricula, administrative rearrangements, and political

"Music is a strong part of my life and has helped me develop self-discipline."

Shirley Joo

restructuring are important, they are not enough. Nor are they most significant. Teachers, education officials, and parents may continue to pour out oceans of effort to answer such central questions as "What do our children need to learn?" "What is truly basic?" and "How shall we teach?" Yet, until we focus our thinking and energy on a much deeper one, "Why *must* we educate?" those efforts will continue to fall short of our children's and our nation's greatest needs.

Our Commission contends that the typical answers provided in the education reports—national pride, a productive and well-trained work force, and flagging international competitiveness—are, for all their weight, only partial and derivative. In our view, the irreducible reason the nation must educate is to provide the next generation with the knowledge, skills, values—*and the sentiments and sensibilities*—they need to live fully human lives. Thus, our answer to the question of what it *means* to be human provides the *terms* for what it means to educate. And education's meager response to that great question is precisely where our nation still fails too many of our children.

The core of the "core curriculum" is too often hollow. It is empty of the meaningful, sustained opportunities our children require if they are to grow and mature as complete persons. Our children need language and literature. They must have mathematics and science. They need to learn how to respect themselves and others. But they will never be all they are capable of becoming without a love of music, the ability to make it, and an appreciation of the other arts to complement it.

Pushing Music Toward the Periphery. There can be little doubt that education in music and the other arts is being pushed toward the periphery of public school curricula. In the unequivocal words of a recent and comprehensive assessment of education in music and the other arts, *"The problem is: basic arts education does not exist in the United States today."*[1] Although many may consider that indictment too sweeping, especially those in school districts working hard to maintain and develop a vital presence for music and the other arts, evidence abounds that is cause for alarm.

Some Indicators of the Problem

- **State-level Graduation Requirements.** At the state level, only 29 states have enacted graduation requirements that in some way involve music and the other arts.[2] For 25 of these, however, that requirement can be met by fewer than two units of instruction. In 6 of the 29 states, the requirement is applied only to those seeking an

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honors or regents diploma, or who are college bound.

- **The "Sham" Arts Requirement.** Of the 29 states requiring some instruction in music and the other arts for graduation, 13 accept courses in domestic science, industrial arts, humanities, foreign languages, or computer science as alternative ways to meet the requirement. *Only nine states require arts courses* ***per se*** *for all high school students.*[3]

- **College Entrance Requirements.** Because most colleges do not require courses in music and the other arts as credit for admission, college-bound high school students have little incentive to take them. This situation forces students to make choices about secondary school curriculum they should not be forced to make.

- **District-level Graduation Requirements.** At the school-district level, only 36 percent of all school districts nationwide had graduation credit requirements in music or the other arts in 1988; another 31 percent permitted such credits as an option for meeting graduation requirements.[4]

- **A Steady Pattern of Decline.** Taking a historical view, the percentage of junior and senior high school students enrolled in music classes (band, orchestra, chorus, music appreciation, music theory, music history) was about 30 percent throughout the 1950s; by

The Uneven Perspective of the Reformers

The National Commission on Excellence in Education's A Nation at Risk, Making the Grade, *a report of the Twentieth Century Fund (1983), and the Committee for Economic Development's influential* Investing in Our Children *(1985) at best treat music and the other arts as an afterthought. The six broad education goals advanced by President Bush and the nation's governors in 1990 do not mention the arts.*

Other reports take a more positive view. Mortimer J. Adler's Paideia Proposal *(1982) proposes the arts as a major curricular area. John I. Goodlad's* A Place Called School *(1984) and Ernest A. Boyer's* High School *(1983) insist that the arts are part of a "common core of learning" and that "they are not a curricular frill." A more extensive discussion of the arts is found in The College Board's* Academic Preparation for College: What Students Need to Know and Be Able to Do *(1983), which proposes the arts as one of six core curriculum subjects.*

The Council for Basic Education also insists that the arts are basic. Among its seven goals for public education is an affirmation that all students should graduate with the ability to "appreciate literature, music, and the visual and performing arts for their aesthetic, cultural, historical, and moral value...[appreciate] that the arts are integral to knowing ourselves and to developing moral judgments and sympathies by providing insight into the enduring themes of humanity, and [should learn to become] part of an informed audience" (see Basic Education, *February, 1990).*

1982 it had decreased by almost a third, to 21.6 percent.[5] Music budgets and enrollments have fallen to record lows, prompting Stuart Gothold, superintendent of the Los Angeles County Unified School district to tell the Commission: "[Once] in order to have a meeting to bring together the district arts coordinators from around the county, we needed an auditorium. Now we need a large table." Today, Gothold reported, 99 percent of the children in one of the nation's largest school districts do not receive a comprehensive K-12 arts program.

The Students' Dilemma

I would like to talk about something that wasn't addressed. One of the few ways that those of us interested in college can go is to get a scholarship. One of the few ways to get those scholarships is to demonstrate a high class rank. In order to do that, you have to be in the scholars program, otherwise you can be bumped out of really good classes because they put people in the honors program over you.

I am very interested in the arts. I sang with the McGavock Madrigal Singers for two years, but I had to drop out this year in order to get the scholars diploma. There's just not enough time to continue it. It's sad to see people having to give up what they want in order to be able to compete for a scholarship.

Jackie Graham, student
Nashville Forum

- **Music as "Kid Stuff."** Forty-two states require school districts to offer instruction in music and the other arts in elementary, middle, or secondary school. At the secondary level, enrollments in these subjects are highest in grades 7-8—about half; enrollees drop precipitously to fewer than one in five after grade 9. For general music, the participation rate is 9 percent in grades 11-12.[6] The message to older youth, who are acquiring the intellectual equipment to understand music and the other arts at deeper levels, is abundantly clear: "Music is kid stuff."

- **Federal Spending.** The U.S. government is willing to spend on support for the arts only .095 percent of what it spends on support for science; it spends nearly 29 times more on science education than it spends on arts education (see table, p. 13).

- **Not Enough Music Specialists.** At the elementary level, 55 percent of all school districts in the nation are either unserved by a music specialist (a teacher with a degree in music education) or served only part time. The problem is most acute in both urban and rural areas, where nearly 60 percent of school districts do not have a full-time music specialist on staff.[7] Often the lack of money for music specialists means the largest teaching burden falls on elementary teachers who are untrained in music education.

- **Student-Teacher Ratios.** Figures on student-teacher ratios tell a story in which more and

more students have less and less access to any music teacher, let alone a trained one. Of 41 states from around the country for which figures are available, South Dakota ranks best with 151 students for every single teacher. Moving down the list, New York's ratio is 390:1; Alabama's is 819:1; Utah's is 1,141:1, and California ranks last with 1,535:1. Only 15 percent of California music classes are taught by a qualified music teacher.[8]

- **Fewer Music Teachers Graduating.** In the 1978–88 period, the number of bachelor's degrees in music granted by U.S. colleges and universities dropped by 15 percent; master's degrees dropped by 8 percent. Although no direct cause and effect relationships have been demonstrated, common sense conclusions about employment opportunities and a declining job market seem to have prevailed.[9]

- **Declines in the Marketplace.** The general decline in music involvement is also reflected in manufacturers' shipments of musical instruments. From 1941 until 1974, the total retail value of these products as a percentage of GNP increased fairly consistently. But from 1975 to the present, retail value as a percentage of GNP has declined steadily; in 1989 it was at the same level as in 1941.[10]

- **We Measure What We Value.** Federal policy makers have been so uninterested in education in music and the other arts that they have not assessed youngsters' progress in these areas since 1979. The dispiriting findings of the National Assessment of Educational Progress were that high school students knew less about music in 1979 than the generation of students tested in 1971.[11]

1989 Federal Spending on Arts and Science Education

	Total Budget	$ Devoted to Education	% Devoted to Education
National Science Foundation	$1.8 billion	$171+ million*	10%
National Endowment for the Arts	$170 million*	$5.95 million	3.5%

*N.B.: National Science Foundation expenditures for science education exceed the National Endowment for the Arts's total budget.

Source: Charles W. Fowler, "Arts Education and the NEA: Does the National Science Foundation Point the Way?" *Design* (Mar./Apr., 1990), Vol. 91, No. 4.

- **Playing Catch-Up.** Recent figures demonstrate the consequences of years of short-changing music education. Eighty percent of all adults reported in 1985 that they had not taken a music appreciation course by the time they were 24. Of those who had, three-quarters had not taken it until they were in college. Six of every 10 Americans have not attended a live music performance in the past year.[12]

To grasp the full significance of this kind of cultural and educational erosion is not easy, but a result from one final survey can provide a pointed perspective. The following appeared in an article entitled "Why Jane Can't Draw (or Sing or Dance...),"

in a special edition of *Newsweek* on American education (Fall/Winter, 1990, p. 40).

> Beethoven told one of his pupils that his own music education had been sorely lacking. "But," he said, "I had talent." Unlike Beethoven, most of us cannot triumph over a poor musical education—and that's exactly what most American children get. So poor, in fact, that in 1984, an informal Music Alliance poll of 6th and 10th graders revealed that though Beethoven was the composer kids recognized above all others, only 5 percent knew who he was.

The evidence points in a clear direction. Most of the energies of school reform are expended on solving the schools' political problems. Where attention is given to restructuring curriculum, mathematics and science have pride of place. Despite well-intentioned affirmations from many educators and school officials that the arts are "basic," *by every measure of what we consider important in public education* (whether state mandates, funding, personnel, course enrollments, or graduation requirements) *music and the other arts are peripheral.*

In short, we are not providing our children with anything like a "basic" education in music and the other arts. What we are providing is an increasingly marginal, fragmented experience that substitutes "exposure" to musicians (through passive assembly programs or trips to local concerts) for learning how to understand and make music.

The arts are being pushed further and further away from the central educational experience of our children, and they are being disconnected from their heritage as civilized persons.

The process of reforging that connection may now be getting underway. In 1989 the Supreme Court of Kentucky declared that state's system of public education unconstitutional. The decision listed seven capacities necessary to insure an "adequate education" for Kentucky's children, one of which was "sufficient grounding in the arts to enable each student to appreciate his or her cultural and historical heritage." For the first time in American history, a court placed music and the other arts on an equal footing with other subject areas as essential to a balanced education.[13] The Commission is hopeful that Kentucky's bold step will be taken by others.

The Catch-22 *of School Music Programs*

The District of Columbia Schools has had a fantastically successful Youth Orchestra for 30 years, but 1991 may be its last. In a scenario right out of Catch-22, *the children have been caught between a school district pleading a budgetary shortfall and a decision by school officials that refuses to let parents and the community do what they have always done in communities across the country—make up the difference.*

The program itself has garnered many honors. Since its inception in 1960, more than 50,000 youngsters have been trained in classical music. The orchestra has toured Japan, Taiwan, and the Soviet Union. Its alumni play in most of the major American orchestras, as well as in Brazil, Canada, Germany, Austria, and Israel. A full 25 percent of the African-American musicians working in American symphony orchestras got their starts under director Lyn McLain.

The current crisis arises from the fact that the orchestra's expenses run about $107,000 more per year than the D.C. Public Schools are willing to allocate. Government funding has remained a stagnant $136,000 per year for the past 10 years. Traditionally, the difference has been made up through community fundraising by a parent group, Friends of the D.C. Youth Orchestra.

Now, school officials say they have to discontinue the funding, but—and here's the catch—they say it's "unfair" for the Friends to collect a proposed $75 per child registration fee for "services provided by the public schools," despite the Friends' promise of aid for parents who can't afford it.

Thus the children are facing a situation in which they can neither play nor pay. And it is their comments that are most telling. Said Takiesa Grant, a 12-year-old cellist, "The $75 fee is a drop in the bucket compared to money spent on things that do not help children. You could not ask for a dollar better spent."

In a letter to school officials, Toyin Spellman, an orchestra alumna now in college, wrote, "To me, the most important part of oneself is not the point in which one's future explodes into flower, it is the moment when the seed was planted. My seed was planted in the Youth Orchestra."

Adapted from Courtland Milloy, "Parents Should Pay to Let Kids Play"
The Washington Post, *January 8, 1991.*

"If what we're saying is right, and we have a model that can study these higher cognitive processes—namely, music—then we have a means to examine the others."

Prof. Gordon Shaw

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Endnotes

[1]See *Toward Civilization,* Washington: National Endowment for the Arts, p. 13.

[2]These states are Arizona, Arkansas, California, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Louisiana, Maine, Maryland, Missouri, Montana, New Hampshire, New Jersey, New York, Nevada, Oregon, Pennsylvania, Rhode Island, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, and West Virginia. [Source: National Art Education Association]

[3]See *Toward Civilization,* pp. 20-21.

[4]*Ibid.*

[5]See "Data on Music Education: A National Review of Statistics," revised, compiled by Daniel V. Steinel, Music Educators National Conference, 1990, Tables 5.1 and 5.2.

[6]See *Toward Civilization,* p. 24.

[7]*Ibid.*, p. 23, and "Data on Music Education, Table 6.4.

[8]See *Soundpost,* Music Educators National Conference (Winter, 1990), p. 20.

[9]See "Data on Music Education," Tables 3.3 and 3.5.

[10]See *Music USA,* Annual Statistical Review of the U.S. Music Industry, Chicago, American Music Conference, 1989, p. 4.

[11]See *Toward Civilization,* p. 25.

[12] *Ibid.*

[13]See *Building a Case for Arts Education,* Lexington: Kentucky Alliance for Arts Education and The Kentucky Arts Council, 1990, p. v.

III. Education With Music

I'll tell you about a class I had...music appreciation. I didn't really think of it as a class, I thought of it as the period where we went and sang songs. We were learning that English precisely presents a writer's thoughts and feelings, that songs are a form of communication. We were learning history [through] the songs of the nation.... [It was] better than any other history class in my life. We were learning math, discovering the relationships between parts, and that composition followed mathematical rules. And we were learning to listen; if you don't listen you can't learn. This music appreciation connected my entire studies.

Don Schlitz
Songwriter
Testimony to the Commission
Nashville (November 14, 1990)

What is true of all the arts is supremely true of music. When a child studies music, significant elements of his or her education find focus and expression:

- developing the ability to understand and use symbols in new contexts;
- discovering the power, precision, and control of mathematics in unexpected ways;
- finding and directing personal creativity;
- exercising the diverse skills of problem-solving;
- experiencing the joy of self-expression;
- growing into the liberation acquired through self-discipline; and
- participating in the deeply human satisfaction of shared work and the gratification of challenges met.

In addition to these characteristics fundamental to education, music shares with the other arts a resource that is of paramount importance to the

A Rationale for Music Education

Why should music be included as a basic part of the curriculum?

1. *Music is worth knowing.*
2. *Music is one of the most important manifestations of our cultural heritage. Children need to know about Beethoven and Louis Armstrong as well as about Newton and Einstein.*
3. *Music is a potential in every individual that, like all potential, should be developed to its fullest.*
4. *Music provides an outlet for creativity, self-expression, and individual uniqueness. It enables us to express our noblest thoughts and feelings.*
5. *Music teaches students about unique aspects of their relationships with other human beings and with the world around them, in their own and other cultures.*
6. *Music opens avenues of success for students who may have problems in other areas of the curriculum and opens approaches to learning that can be applied in other contexts.*
7. *Studying music increases the satisfaction students derive from music by sharpening sensitivity, raising their level of appreciation, and expanding their musical horizons.*
8. *Music is one of the most powerful and profound symbol systems that exists.*
9. *Music helps students learn a significant lesson—that not all aspects of life are quantifiable.*
10. *Music exalts the human spirit.*

Adapted from The School Music Program: Description and Standards, *Music Educators National Conference, 2nd ed., 1987*

education of the young: Music is a highway for exploring the emotional and aesthetic dimensions of experience. Indeed, here is where music and the other arts make their unique and most visible contribution.

Education *without* music shortchanges our children and their futures. Education *with* music offers exciting possibilities in two directions. As we look to the future, educational research on the nature of intelligence and brain function give promising indications that could change the face of education. And, as we look around us in the present, we see connections between music education and changes in students that offer direct and immediate benefits, not only to them, but to the educational enterprise as a whole.

Looking to the Future: Musical Intelligence. After nearly a decade of experience with the educational reform movement, policy makers are beginning to confront a disappointing truth: In terms of improving student achievement, not much has changed. We believe a new possibility is worth exploring. If music and the other arts were brought from the educational periphery to the core of learning, they could make a significant contribution to a more effective solution.

Music is beginning to be understood as a *form* of intelligence, not merely as a manifestation of it. The idea that intelligence is a single, monolithic entity or characteristic has been seriously questioned by many leading researchers and educators. Led by

the provocative work of Howard Gardner, researchers and educators are moving toward a theory of "multiple intelligences," any or all of which can be developed.[1]

By "intelligence" Gardner means something like a distinguishable ability to solve and create different kinds of problems. His research identifies seven basic, *different* intelligences: linguistic, musical, logical-mathematical, spatial, bodily-kinesthetic, intra-personal (intelligence about one's own feeling life), inter-personal (intelligence about human interactions, temperaments, and motivations). Everyone has some capabilities in each of these; some intelligences are more dominant in some individuals than in others. Researchers continue to test the theory and work out the details, but Gardner's work helps us understand many aspects of learning and intelligence in a new and useful way.

Gardner's ideas are significant for the relationship of music education to general education. Since music is, for some learners, a powerful *way of knowing*, it can become, for teachers, *a way of teaching*. When important ideas, information, and ways of thinking can be approached through the strategies and structures provided by music, learning can be reinforced.

As the "way of knowing" present in musical intelligence is understood more comprehensively and applied to other kinds of learning tasks, music and music education may also hold the potential for tapping into underdeveloped abilities. In short, music may help children learn more, and more readily, beyond the limited contexts in which their musical intelligence is generally put to use. Gardner and his colleagues may have come up with a powerful, new

'My big concern is providing very young children with the opportunity to get started in music."
John Waltrip

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argument for placing and keeping music at the core of the curriculum.

Gardner's work offers us a new source of understanding from which to work. It is worth noting, however, that *at best, our educational system works diligently and systematically at developing only two of the seven intelligences* he identifies, the linguistic and the logical-mathematical. The other five are left to fend for themselves or find their nurture in the general culture.[2] Little wonder that American Federation of Teachers president Albert Shanker, a Commission member, has argued publicly that, at most, our schools do a good job with only 10 percent of our students. How could they do better when entire realms of individual human potential are slighted in the approach our schools take to education?

A "Window Into the Brain." Among the most fascinating witnesses heard by the Commission at its Los Angeles forum was Dr. Gordon Shaw, a physicist and brain researcher at the University of California-Irvine. According to Shaw, the 1990s will be the "decade of the brain." His own research focus is opening fruitful avenues into how the brain functions.[3]

Shaw's work has led him to posit that when the brain does certain tasks related to learning and memory, it reflects a structure that is, for all intents and purposes, "musical" in its form, shape, and timing. Using music, Shaw believes, we can examine higher creative and learning functions in new and potentially more productive ways.

Other scientists studying the brain report equally suggestive results, e.g., that the nature of music may have its roots in Nature itself. Richard Voss at IBM's Thomas J. Watson Center has found that nearly all music shares a simple mathematical formulation that expresses how notes change in pitch over the course of a musical work.[4] This same mathematical relationship is found in a wide variety of other natural patterns, including the changes in the electrical patterns of brain cells, the fluctuations of sunspots, and the growth of tree rings. The same mathematical formula that characterizes the ebb and flow of music exists widely in Nature, from the flow of the Nile to the beating of the human heart, to the wobbling of the earth on its axis. Voss's research reminds us of the ancient philosophers, who claimed that music is in harmony with the Cosmos itself. We are, it seems, "built" to learn, and where music offers a structural analogue to the learning process, it can and should be tapped into at the earliest possible age and used to the greatest possible extent. To ignore the significance of that for pedagogy would not only be foolish, it would be tragic.

Although the implications of these research results are still conjectural, if these investigations bear fruit, the possibilities for how we teach and learn are as exciting as they are profound. It is worth remembering that it has only been within the past generation that "left-brain/right-brain" discussion

became commonplace in education, to the growing benefit of both instructional strategy and curriculum development. The consequences of denying the right brain's role in education was aptly pointed out to the Commission by music student Shirley Joo in Chicago, who likened it to "trying to climb a ladder with one leg."

Looking to the Present: Benefits to Students and All of Education. Beyond its intrinsic value, music education also opens the door to a number of utilitarian benefits. But a caveat is in order.

It would be enormously useful—but simplistic—to claim that music *causes* the benefits, e.g., self-esteem and self-discipline, with which it is so often associated by astute observers of children. From a strictly scientific point of view, however, such results have not been well demonstrated, for two reasons. One has to do with logic. Just because we can construct an association between two things does not mean that one produces the other (the rooster's crowing does not cause the sun to come up). The second reason is practical: While there is plenty of evidence that children who do well in music tend to do well at other things, it would take many studies with strict controls to demonstrate that the study of music alone produces these desired results.[5]

The Impact of Music at an Early Age. Nevertheless, where science cannot supply universal confidence, many studies are still instructive for understanding the impact of music education—*especially at an early age.* It is already abundantly clear, for instance, from the work done using the Orff, Suzuki, Yamaha, and Kodály methods of musical instruction—in this country and in Japan, Hungary, and elsewhere—that the musicality of preschool children can be translated into performance skills.

A Teacher's Testimony

I have found, during my 18 years of teaching, that music students tend to score better on tests, have better communication skills, and are better disciplined students. They tend to be more prepared for the work force and are more readily hired by businesses. I have also seen several instances where music kept a student in school who would have otherwise dropped out.

Jo Ann Hood
Music teacher
Nashville Forum

Reaching beyond music performance to other areas of learning, significant work has been done in Australia, where researchers have demonstrated statistically significant relationships between music instruction and positive performance in such areas as:

- reading comprehension, spelling, mathematics, and learning ability;[6]
- listening ability;[7]
- primary mental abilities (verbal, perceptual, number, and spatial);[8] and
- motor proficiency.[9]

Begin Music Education at an Early Age

Commissioner Harold Smith *(President, Baldwin Piano & Organ Co.): There's a number floating around in the music industry, that from 80-85 percent of the young parents are not interested in music. How do we go about convincing these parents that music can help their children excel in their basic education?*

Joe Giles *(Director, Arts Education, Tennessee Education Association): I think we're seeing every year, as research is done, the importance of starting arts education at a very, very early level. [But] we are not going to be able to convince people by rhetoric; we're going to have to convince them by experience. Music education needs to begin not just at the kindergarten level, but before. Extensive research by such people as Edwin Gordon of Temple University has shown that it is at this early point in a young person's life that [music] can really make a difference. I think as parents see that, we're going to have a greater impact.*

Testimony at the Nashville Forum

Similarly, in this country, K-1 music instruction programs in the schools sponsored by Yamaha have been associated with remarkable achievement in reading. One study of the effects of the Yamaha program in the Downey, California, Unified School District showed, for example, that the reading level of first-grade students with a single year of music was nearly one grade higher than their peers; those with two years of music scored at almost the third-grade level; and some students scored as high as fourth- and fifth-grade levels.[10]

Early childhood exposure to music and music education can also have a significant impact on early child development. Dr. Frank R. Wilson, a neurologist and member of the Commission, together with music professor Franz Roehmann of the University of Colorado, organized an international conference on music and child development in 1987. One of the conclusions emerging from the conference was that "music has a profound influence on language [and] social and emotional maturation in children, beginning in infancy."[11] Edwin Gordon, at Temple University, has found that the earlier and more varied a child's music experiences, the greater the prospects for growth and development in music.[12] Wilson also notes that "as contemporary neurophysiology and psychomotor research discover more about the rhythmic organization of movement, it is likely that musical experience will be shown to have important effects on motor skills development as well."[13]

But we need not pile up scientific studies to show the nonmusical benefits of music education. Common sense lends support to the belief that music and music education foster a number of nonmusical factors important for success in school and life. Three areas are important here:

1. developmental goals such as self-esteem, self-discipline, and individual creativity;
2. the development of important academic and personal skills; and
3. the contributions of music to other areas of study, particularly to their integration.

Music and Developmental Goals. Testimony from the music education community, as well as the verification of parents, teachers, and other adults, is almost universal in insisting that involvement in music powerfully encourages self-esteem, self-expression, creativity, and self-discipline.

Speaking to the Commission's Los Angeles forum, parent Pat Abicare reported seeing "firsthand" that "music and the other arts enable our students to build self-confidence through their ability to develop creativity and to find their freedom of expression." To enable her son to experience that, she was sending him to a school that was an 80-mile round-trip commute by school bus. Such stories are legion.

That music education contributes to these important developmental goals should come as no surprise. Correlations between successful performance and self-esteem, self-expression, and self-discipline exist in fields of endeavor that stretch across the curriculum and across life itself. When a child succeeds at such complex tasks as playing an instrument or singing in a chorus, self-esteem *is* enhanced.

When my children were learning music in school, they had to learn other things: to sit still, to listen, to pay attention, to concentrate. With music you don't learn just music; you learn many things.

Jackie Richmond, parent
Chicago Forum

When a child learns, by experience, that music forges direct links between self and world, self-expression becomes more fluent; the music helps interpret "who I am." The child who is taught how to create music is also learning something significant about his or her innate creativity. As a child begins to understand the connection between hours of practice and the quality of a performance, self-discipline becomes self-reinforcing. It is only a short jump from that realization to making the connection between self-discipline and performance in life.

Marion Etzel, a teacher educator at the Chicago Musical College of Roosevelt University, spoke directly to the importance of music education among at-risk students at the Commission's Chicago forum. She reported that in the Chicago schools, where the overall school retention rate is 50 percent, one inner-city Hispanic school was able to boast a 95 percent retention rate, attributing its

success in no small measure to its comprehensive music program.

It would be simplistic, of course, to suggest that music programs alone are the answer to significant educational and social problems among many of our youth. But it would be just as foolish to discount music education's contributions to finding solutions in these areas. Music is one of the few areas of study available to children that can bring such a diversity of positive factors together in the same classroom at the same time.

At perhaps no other time have music and arts education been more important. Apart from their obvious benefits, music and the other arts produce critical thinkers, people who are decision makers. In the information age, our company needs people with the critical thinking skills to analyze data and make judgments.

Susan Driggers
Bell South Corporation
Nashville Forum

Music and Academic and Personal Skills. Music education also provides a critical introduction to and reinforcement of such academic and personal skills as critical thinking, problem-solving, and learning how to work cooperatively toward shared goals. Critical thinking skills are widely endorsed as a *sine qua non* for our children if they are to make much needed contributions to the work force. This requirement is being significantly affected by massive changes in the occupational structure of the work force.[14]

Of particular importance are skills acquired through learning how to manipulate symbols; higher order cognitive skills such as the ability to analyze, synthesize, and evaluate information; and the kinds of teamwork abilities and conflict-resolution skills required for success in the modern workplace.[15]

Such skills are both implicit and explicit in music instruction. The inherent mathematical under-pinnings of music, for example, powerfully reinforce the analytical dimension of higher cognitive skills.

Abstract concepts such as counting, fractions, and ratios acquire concrete and tangible meaning when applied in a musical context, and the relationships between symbol and context are much more readily made. Music requires the integration of eye-hand coordination, rhythm, tonality, symbol recognition and interpretation, attention span, and other factors that represent synthetic aspects of human intelligence. Moreover, the frequent requirement in music to subordinate individual performance to group goals, and the reinforcement music gives to the skills of cooperation, are among the qualities now most highly valued in business and industry, especially in high-tech contexts.

Music and Integration Across the Curriculum. Many teachers have discovered that music can also be a powerful means of integrating other aspects of the curriculum. By tapping into the experiential and

expressive aspects of music, teachers can add a distinctive dimension to instruction in other subjects. This insight has been used to develop interesting and productive pedagogical models like the Waldorf schools in Europe and the United States, and experimental instructional programs such as at the Chelsea schools in Boston and at the Key School in Indianapolis, both of which are based on Gardner's theory of multiple intelligences.

These experimental approaches make use of music and the other arts in an educational program that seeks to decompartmentalize learning:

- In the Waldorf schools, for example, the goal is the education of the whole human being by paying attention to the needs of the human spirit. Art, music, and crafts all have the same weight as reading writing, and arithmetic, in order to dissolve false dichotomies between school subjects. The arts, particularly, are used as part of a theory of human development that helps children find nonverbal modes of expression and understanding.
- In the Chelsea, Massachusetts, schools, music has been placed in the core of the curriculum in the belief that aesthetic development is critical to achieving other goals essential to education, among them reducing drop-out rates, increasing student attendance, improving self-esteem, teaching the importance of discipline, and producing culturally literate students. The aim, significantly, is to change the ethos of the

Music Education and Self-Esteem

As we consider the difficult problems of inner-city schools and students there, we can readily see that music in the school may be the only beauty in the lives of some of these children.

In Sutro School in San Francisco, which has a large percentage of students with disadvantaged backgrounds, the problems of absenteeism, drop-outs, and lack of parental cooperation were rampant.

The school created an opera—"Paddington Bear"—with the music and the libretto both created and performed by the children. I had the privilege of watching it.

After the bravos at the end of the performance, a group of us had the opportunity to meet with Julie Reinhoth, the principal. Someone asked her, "What did this do for the school?"

She said, "I can hardly begin to tell you. The youngster playing Paddington Bear was typical of our student body. Many of them have low self-esteem, many are shy, many are belligerent. Out of this program, many things have turned around. Students who could not work together have developed admirable patterns of cooperative behavior, better study habits, and higher achievement, both in and out of the classroom. Their self-esteem has grown by leaps and bounds. Parents have reached out to the school in a very helpful way. I could go on and on."

The children involved in this music program learned the self-discipline necessary to work harmoniously with others. They developed creativity, not only in writing the music and libretto, but also in building the sets, gathering the props, even learning to think on the spot during the performance, when someone forgot a prop and one of the other youngsters was able to improvise. They really learned to think on their feet.

Norman Goldberg, president
MMB Music, Inc.
Chicago Forum

Music Across the Curriculum

I have always felt that all the subjects are one and should be taught as one. I also feel that we should tell the kids this: It's all one, social studies, science, math, music.

I try to bring it to the level of their everyday life. One of the teachers was complaining about one of the band kids who was having a problem with fractions. She wanted to pull her from the band program. When I asked if the child could use any aids during the next exam, she said, "Calculators are out." I asked, "How about pie pans?" She gave me a strange look, but she said, "OK."

A long time before, I'd gone to one of the bakers in the city and he gave me a lot of pie pans. So when I teach the breakdown of musical notation, it's the same thing as fractions, but, I teach it with the pie pans—a whole note is a whole pan, a half-note is half a pan, and so on. I told the math teacher, if you let this child take the test with the pie pans on her desk, she'll pass. She did, too. With an A.

Mark Jordan, teacher
Samuel Gompers Elementary School
Chicago Forum

school system entirely, not merely to restructure or reorganize the curriculum.

- At the Key School, a public school in Indianapolis, principal Pat Bolaños reports a perspective similar to that of the Waldorf schools. "As a matter of equity," she says, "we stress all the intelligences."[16] All children take violin lessons in grades 1-3 before being able to branch out to other instruments. Thus the possibilities are greatly multiplied for identifying strengths in specific areas (like the arts) upon which to build instructional approaches. The arts are used to integrate across the curriculum, which is theme based rather than subject-area based.

Although participation in music education does not necessarily lead to improved academic performance in other subjects or across the board, there are impressive connections between participation in music classes and academic achievement. For example, in 1987-89, students taking music courses scored an average of 20-40 points higher on both verbal and math portions of the SATs than students who took no arts courses.[17]

Similarly, in a recent study the College Entrance Examination Board reported a direct correlation between improved SAT scores and the length of time spent studying six academic subjects, including "Arts and Music." Students with 20 units of study in the six areas scored 128 points higher on the SAT Verbal than those with 15 units;

on the math portion, the difference was 118 points.[18] Students who took more than four years of music and the other arts scored 34 points better on verbal SATs and 18 points better on math SATs in 1987-89 than those who took music for less than one year.[19]

The contribution music and music education can make to the entire enterprise of learning for our children stands on firm ground. New research on intelligence and brain function point in exciting future directions that tie directly to music, while the continuing use of music as part of the curriculum is clearly associated with both academic skills and personal characteristics that are highly desirable for school progress and for developing the kind of well-educated young people we know we need for the nation's well-being. Music does not belong on the periphery but in the center.

Endnotes

[1]See Howard Gardner, *Frames of Mind,* New York: Basic Books, 1983.

[2]School sports may be a special case.

[3]See X. Leng, G.L. Shaw, and E.L. Wright, "Coding Musical Structure and the Trion Model of Cortex," *Music Perception,* Vol. 8 (1990), pp. 49-62.

[4]"The Musical Brain," *U.S. News & World Report,* June 6, 1990, pp. 56-62.

[5]Among the most useful and comprehensive discussions of studies in this area is Karen Wolff, "The Nonmusical Outcomes of Music Education: A Review of the Literature," *Bulletin of the Council for Research in Music Education,* No. 55 (1978), pp. 1-27.

[6]See G.F. Herbert, "The Nature of Teacher Training in the Implementation of a Development Programme of Music for the Primary School," *Music in Teacher Education: National Conference Report,* Melbourne: A.M.E.L., 1979, pp. 44-49.

[7]See review of I.B. Tapley, "An Evaluation of Musical Training in Auditory Perception for First-grade Children," by J. T. Jetter, *Council for Research in Music Education,* No. 61 (1980), pp. 50-55.

[8]Anne Gates, "Extra-Musical Benefits of Music Education: Preliminary Investigation," Research report to the Australia-Japan Foundation (April, 1980).

[9]*Ibid.*

[10]From the testimony of John Waltrip, president of Waltrip Music Centers of Arcadia, California, at the Commission's Los Angeles Forum, September 18, 1990.

[11]See the Preface, *Music and Child Development,* Frank R. Wilson and Franz Roehmann, eds., St. Louis: MMB Music, 1990.

[12]See Edwin Gordon, "The Nature and Description of Developmental and Stabilized Mental Aptitudes: Implications for Music Learning," *Ibid.,* pp. 325-35

[13]See Wilson and Roehmann, *loc. cit.* Commissioner Harold Smith, president of Baldwin Piano & Organ, notes that "in studying the piano, a child learns to read two lines of music, use both ears, both arms, fingers, legs, and feet," with the brain coordinating these multiple assignments simultaneously. See "Why Music Lessons Enhance a Child's Learning Power," *Music Trades,* October, 1990, p. 92.

[14]See Thomas Bailey, "Changes in the Nature and Structure of Work: Implications for Skill Requirements and Skill Formation," in *Education and the Economy: Hard Questions, Hard Answers,* papers prepared for a conference on "Education and the Economy: Hard Questions, Hard Answers," sponsored by Teachers College, Columbia University, held at Ocean Edge Conference Center, Brewster, Massachusetts, September 5-7, 1989, pp. 70-71.

[15] See Sue E. Berryman, "What Do We Need to Teach? To Whom? When? How?" *Ibid.,* pp. 78-79.

[16]Phone interview with Commission staff, December 12, 1990.

[17]See "Data on Music Education: A National Review of Statistics," revised, compiled by Daniel V. Steinel, Music Educators National Conference, 1990, Table 4.3.

[18]See "College Bound Seniors, The Class of 1990," College Entrance Examination Board, Princeton, NJ, August 28, 1990.

[19]"Data on Music Education: A National Review of Statistics," Table 4.4.

IV. Making It Happen:

Mounting a National Effort

We have to have music. We just have to fight to get it, fight to get it adequately funded, fight to get it taught. Nothing less than that will do in terms of the long-range goal of what we want for ourselves, for our children, and for our civilization.

Robert Marsh
Music critic of the
Chicago Sun-Times
Testimony before the Commission
Chicago (October 18, 1990)

A set of recommendations alone is not enough to assure that music and the other arts can assume their rightful place at the center of our children's educational lives. Nothing short of a full-scale, multi-level effort, from the grass roots up, is required.

From the 1954 Supreme Court desegregation decision until recent years, educational progress and change came basically from the top down, in the form of federal initiatives and interventions, often riding on the back of civil rights and "due process" legislation with educational implications. Large-scale federal funding of education programs was common. The vision driving these educational changes was sound in character, generous in conception, and insistent that the schools had a significant role to play in achieving large objectives for the society as a whole. At the same time, however, federal funding for education has never exceeded 7 percent of all monies spent on schooling. In our view, this top-down era in education is now over.

Beginning in the early 1980s, a new order began to emerge, in which the nation's future economic health and standard of living were tied directly to the performance of the schools. States

and localities were identified as "where the action is" for developing the human resources to respond to the nation's needs. As we work to improve our schools, it is important to recognize that the real action is no longer in Washington, but in state capitals like Salem, Jefferson City, and Albany, and that the great battleground for educational reform is now school board meetings in cities like Los Angeles and Chicago, Nashville and Denver, and in home towns across America.

Our best efforts, as professionals in the music business, should focus on promoting excellence in music in our communities, and in recognizing that success will breed success, that music creates its own demand.

Paul Heid, music retailer
Nashville Forum

In short, the shift to the states and localities, where 93 percent of all the money devoted to education has always been raised and spent, has intensified. And if localities are the front lines of the battle for better education in music and the other arts, then it is local people who must lead the national effort to get that done.

Goals. The campaign we propose has three fundamental goals:

- **Every child** in every school must receive a balanced, sequential, high-quality program of music, taught by certified music teachers.
- **Every school** must receive what it is entitled to: The full support of local musicians, music organizations, indeed, the entire music community, in its efforts to provide high-quality music education.
- **Every community** should have in place policies and strategies to assure that music education in the schools is integrated with significant opportunities for music experiences, through such community resources as music groups, vocal and instrumental concerts, and theaters.

These goals are ambitious. If they are achieved, every child will know and understand the meaning of music for his or her life; every school will produce students who can understand and make their own music; and every community in the country will be able to draw on its own rich and distinctive musical heritage to improve the quality of life in every household. Far from being at risk, our culture will experience a renaissance.

The Commission has many suggestions about how these goals might be translated into practice at the local level. We could discuss, for example, curricular changes; more effective teaching methods; funding requirements and resource allocation; policy coordination at local, state, and national levels; and the need for a research and demonstration effort to tie music instruction to desired academic outcomes. But the list of these important practices is long, and their extensive treatment in other, more specialized, contexts means they require no elaboration here.[1]

What *is* fundamental in our view, is for the *entire music community* to adopt the broad goals stated above and to carry those goals into the community, there to gain adherents and advocates. Discussions about the content of the school music curriculum or the most effective teaching methods will be of little help if we cannot agree on what we are trying to accomplish. Those who have no direction have little need of an elaborate map. Above all, a broad vision to which *all* can subscribe, permits issues of implementation to be left to local discretion and decision.

Making It Happen: A Grass-Roots, People's Effort. If anything is obvious from the recent history of education reform, it is that change cannot be imposed from the top down; it must grow from the roots up. Change must be brought to government by the governed.

Our focus, therefore, is grounded in a deep-rooted respect for local decision making, community-based advocacy, and locally responsive institutions. Our hope is to build a powerful community constituency among parents, students, teachers, principals, board members, musicians, arts advocates, and the music industry.

To the music community. Your lives and livelihoods—whether you are retailers, amateur or professional musicians, manufacturers, publishers, technicians, public or private music teachers—depend most directly on music. Without your leadership, time, and support, nothing can happen.

"I feel I've been the recipient of a very rich musical education. It's changed my life. I want that for all students."

Wynton Marsalis

With them, we cannot fail. Here is what you must do:

- Become directly involved in, and take responsibility for, the success and growth of school music programs in your community.
- Let your elected officials know that local goals for education that omit or slight music are *not acceptable*, that they are a prescription for the stunted growth of your children and your neighbors' children.
- Become matchmakers, bringing together the all-too-disparate domains of music-in-the-schools and music-in-the-community. Support and promote concerts, school music groups, musicians in the schools, and any other efforts to support musicality as *community* resources.

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"It should be just as important for our children to learn about Stephen Foster and Odetta and Woodie Guthrie as it is for them to learn about World War II and Vietnam."
Nanci Griffith

To parents. You are your child's first teachers. It is your values that your children adopt. It is your responsibility to make music an integral part of your family's life and your children's education. You, above all, know that your child, as an infant, delighted in music, song, and dance. If you do not insist that the schools nurture your child's innate love for music, no one will. Here is what you must do:

- From your children's first days, make sure music is an important part of their environment. Encourage them to become music lovers and to believe they can become music makers, as, indeed, they can.
- Strike an alliance with your child's music teacher. Find out how you can support at home what the teacher is trying to accomplish at school—and follow through.
- Make sure your local school board and school administrators know of your steadfast commitment to music education in the schools, *not as a matter of personal preference, but as a matter of educational principle.* Work to prevent music from becoming a bargaining chip in the annual battles over the local school budget.

To the music research community. We encourage you to continue to pursue the provocative research now being conducted in three major areas: (1) musical intelligence and its relation to cognition and learning, (2) the relationship between music and brain function, and (3) the benefits for the developmental process of exposure to and involvement in music at early age. Many questions remain unanswered and unasked, and only your expertise and persistence can lead those who care about music education for all children across the thresholds of new knowledge. In particular, it is important to establish and publicize data bases that share the results and potential implications of your research, both to serve music education generally and to inform the public about new directions.

To music teachers, principals, and other school faculty. To you falls the task of sustaining and advancing what is begun in the child at home. We understand that your task has been complicated

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by the many demands of the school reform movement of the 1980s, and we are aware of your concern that many changes in the larger society threaten to overwhelm the often meager resources of your school to deal with them. We do not wish to add to your burdens, on the contrary, we believe that a vital music program can help alleviate them. In particular:

- We urge you to attend to and act on what you know to be true: That music is a form of intelligence every bit as important as language and mathematics; that it can be used to reach even the most difficult young person; and that it can reinforce essential elements of child development.
- We urge you to understand that musicians and the music community are your allies in this endeavor. Seek ways to involve them and their creativity in achieving your day-to-day goals.
- We urge music teachers and principals to work together to show teachers of all other academic subjects how music can be used to enhance, enrich, and integrate these other areas of instruction.

To school board members. By law and by custom, you are the architects of local policy and practice in education. You approve curriculum, hire and fire teachers, allocate scarce resources among highly competitive interests, determine schedules, and referee disputes. If music is to be "basic," it is your decision that will make it so. Here are the areas where your assistance can be most vital to this effort:

- Mount a curriculum review to ensure that a comprehensive music education is an integral and fundamental part of all learning in your local schools, grades K-12.

I think citizens have to say to legislators and others: "Vote the money. If you vote what we want, you will not be committing political suicide for doing it." It's a tough message. The message is growing.

Dr. Cavit Cheshier, Exec. Secretary
Tennessee Education Association
Nashville Forum

- Match your vision for music and the other arts in the schools with the resources required to bring it to reality.
- Make it a matter of school policy that *all* music instruction be conducted by music specialists, particularly at the elementary level, where the best teaching is the most needed.

To state officials and agencies. Because our Constitution leaves to the states the responsibility for conducting public education, a national campaign requires you to act. Against the background of continuing concern about educational quality, state leaders in both the executive and legislative branches bear a heavy burden of responsibility. We are concerned, in particular, about the roles of governors and state legislatures, state boards of

education, state education agencies, and teacher training institutions in bringing a sound music education to all our children. In governors and state legislatures lie the powers of policy and the purse, and on state agencies lie the responsibility for transforming policy into practice. Together, you must create the climate, provide the direction, set the priorities, and make things happen. Here is what we believe you can do to help most:

Advocates must build a case that can persuade school board members to become music and arts education advocates themselves. And this must be done with the full understanding that many school board members—like the general public—probably have no substantial knowledge, much less mastery, of the music arts.

Thomas A. Shannon
Executive Director
National School Boards Association

- We urge the nation's governors to revisit the six national educational goals announced for the year 2000, with a view to restoring music and the other arts to their basic role among our nation's educational priorities. Take the Kentucky example to heart.
- We urge state legislatures to include music and the other arts in all legislative language pertaining to education policy and curriculum, and to assure that state funding formulae reflect the rightful place of music and the other arts in our schools. Particularly, we believe you should work to make resource expenditures on music and the other arts commensurate with the widespread recommendation that these curricular areas be given 15 percent of instructional time.
- Where it has not yet been done, we urge all state boards of education to include education in music and the other arts among the educational criteria for high school graduation. You must take the lead in destroying the pretense that graduation requirements involving the arts are served when alternative courses can be readily substituted for them.
- We urge all state education agencies to revisit statewide curriculum requirements for both secondary schools and for teacher preparation, to assure that music and the other arts are adequately and proportionately represented. You must take the steps necessary to work with local boards of education to assure that balanced, comprehensive, articulated music programs are taught at the elementary grades by qualified music teachers.
- We urge all teacher training institutions to restructure their own curricula, to incorporate music education as a required part of all teacher preparation programs, and in particular, to require all prospective classroom teachers to be exposed to techniques for using music and the other arts, both to supplement the teaching of the music specialist and to integrate across subject areas. We also urge

your particular attention to the teaching of nonmusical elements of the music teacher's job, e.g., basic principles and practices of public and community relations, and the basic politics of education at the local level.

- We urge state departments of education and institutions of higher education, public and private, to adopt the long-standing recommendations of the Music Educators National Conference and the National Art Education Association pertaining to instructional program, high school graduation, and college admission requirements:
  - That all students, K-12, have access to a balanced, comprehensive, and sequential program in the arts (music, visual arts, theater, dance) as an integral part of their education;
  - That a minimum of one Carnegie Unit in the arts be required for graduation from high school; and
  - That all colleges and universities require one Carnegie Unit in the arts as a precondition for admission.

To our national leaders and arts advocates. Although the impetus for change must come from the bottom up, national consensus and national leadership are essential. The arts cannot prosper in the schools if those who care about education in music and the other arts fall out among themselves beyond the school walls. Music cannot be enriched by impoverishing the other arts, nor can they succeed where music fails. At the national level, this means:

"Every child is musical. They can do it; just ask them. It's a tragedy that they too often have to leave their music-making behind when they go through the schoolhouse door."

Pam Schneller

- National educational and professional associations in the arts must make common cause to create the climate, provide the tools, and articulate the perspective that will bring music and the other arts to the center of the nation's educational consciousness.
- We encourage the Congress, as we have encouraged the state legislatures, to take cognizance of and to incorporate music and the other arts into all legislation affecting elementary

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and secondary curriculum. We urge Congressional insistence on closer cooperation between the U.S. Department of Education and the National Endowment for the Arts, especially in increasing the ratio of education funding to the total federal effort in the arts, to approximate the ratio of science education funding to the total budget of the National Science Foundation.

- We urge the Administration and the Executive branch to act now to create the conditions necessary to cultivate the musicians and other performers who will grace the nation and the White House in the future, by revising the nation's education goals to include music and the other arts, and by sponsoring legislation to balance the National Endowment for the Arts's expenditures between education and support for the arts.

A Nationwide Commitment to a Continuing Effort. The Commission strongly recommends that the work already begun be continued by the three sponsoring organizations—the Music Educators National Conference, National Academy of Recording Arts & Sciences, Inc., and the National Association of Music Merchants. Together, these organizations—and the nationally based allies and advocacy groups they can persuade to join them—should continue to insist that music and the other arts be prominent among the educational goals at the highest levels: in the U.S. Department of Education, in state-level departments of education across the country, and among the nation's 16,000 school districts. To that end:

- We urge these organizations to cooperate to produce a variety of written, visual, and organizing materials to support the efforts of local music communities and advocates, including a step-by-step manual for developing local support, generating public awareness for music education, and creating imaginative approaches to resource problems.
- The continuation effort should also include a videotape outlining what is at stake in music education for our children and for the nation, to use as part of awareness campaigns directed at local school boards and others.
- We believe that an especially powerful tool for the continuation effort can be a series of Public Service Announcements, to be used as part of a massive public education campaign to reach and teach the entire nation about the importance of music education.
- This report should be made available to the Congress and the Administration, to state legislatures and boards of education, and to local boards of education, professional associations, and advocacy groups in a continuing effort to make a clear and compelling case that music and the other arts are basic to all education.

But campaigns, for all their calls to arms, avail little without a response from the called. In taking this campaign to the nation, the Commission needs every American to continue the work it has undertaken, to join it, and to bear this message, both to those who have not yet heard it, and to those who are yet to be persuaded:

Just as there can be no music without learning;
no education is complete without music.

Endnote

[1]See, for example, *The School Music Program: Description and Standards*, 2nd ed., Reston, VA: Music Educators National Conference, 1986.

Acknowledgments

Many individuals and groups assisted the Commission in putting together the three forums conducted in Los Angeles, Chicago, and Nashville. Some worked on the logistics; others provided hospitality and entertainment; still others provided assistance in developing this report. To the degree that our undertakings have been successful, that success is due in no small measure to the hard work and cheerful competence of many.

We wish to thank staff members from the three cooperating organizations for their assistance. From the Music Educators National Conference, executive director Dr. John Mahlmann, Mary Ann Cameron, and Betty Amos provided guidance, insight, hard work, and strong support. From the National Academy of Recording Arts & Sciences, Inc., Ron Bergan provided a vital link to the performing arts community, assisted by Kellie Nakano; James Mack of NARAS's Chicago chapter and Nancy Shapiro of the Nashville chapter provided local coordination in those cities. From the National Association of Music Merchants, executive vice president Larry L. Linkin's commitment to this project has been critical in bringing it to fruition. From the beginning, Karl Bruhn supplied both vision and day-to-day organizational energy. Jerry Derloshon expertly handled media chores, with assistance from Elizabeth Waters. Pat Page nipped incipient disasters in the bud, fulfilled each impossible demand, and provided the tireless attention to detail that kept things running on an even keel.

Bruce O. Boston and James Harvey of Wordsmith, Inc. provided writing assistance to the project and drafting and editorial assistance in developing this report. Design and production services for the report were provided by Editorial Experts, Inc.

A special acknowledgment is due Alan M. Feldman, vice president for public relations of the Mirage Hotel in Las Vegas and long-time friend of both music education and the music industry. His early interest in and continuing support for this project have proven beneficial many times over.

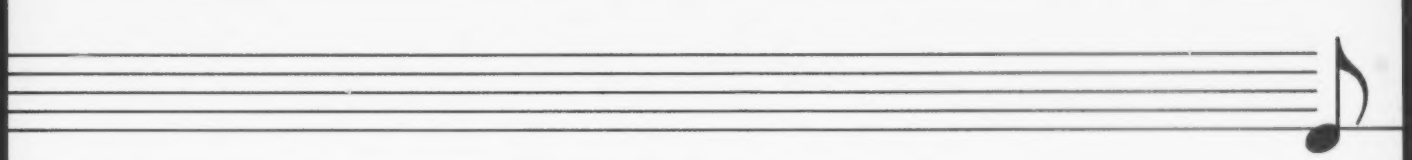
We are grateful to the following individuals and organizations for assisting in local arrangements and providing hospitality at the forums. The Los Angeles High School for the Arts and its principal, James Cusack, and President James Rosser of California State University-Los Angeles, (LAHSA's host institution) got our hearings off to a successful start in that city. Don Dustin, Don Doyle, and Laurene Twineham provided local support. In Chicago we were hosted by the Chicago Musical College of Roosevelt University and President Theodore Gross, assisted by Dean Earl Jay Shub and Professor Marion Etzel of that institution. In

Nashville, our hosts were McGavock Senior High School and its principal, Dr. Howard Baltimore. Assistance with local arrangements was provided by Robert Brinkley, Jeff Beckman, and Clay Myers. Special thanks are also extended to the McGavock High School Music Parents, who provided refreshments in Nashville.

The Commission was especially pleased to have each of its forums graced by performances of young musical artists: in Los Angeles by pianist Rosanna Mazaroli, a student at the Los Angeles County High School for the Arts; in Chicago by the Luther High School South Instrumentalists; and in Nashville by the McGavock High School Madrigal Singers. They, of course, are what all of this is about.

A final word of acknowledgment is due to Commissioner A. Graham Down, executive director of the Council for Basic Education, who graciously assented to moderate the Commission's three forums. His intelligence, wit, and energy were welcome elements in those proceedings. We did not wish his task to be entirely what it often was—thankless.

Photo credits: Joan Adlen (pages 7, 15, 19, and 31), Lisa Genesen (page 10), and Dana P. Thomas (pages 4, 32, and 35).



Appendices

Appendix A

Witnesses Before the National Commission on Music Education

Los Angeles—September 18, 1990

Phyllis Abicare
Parent, President of Friends of the Arts High

Nina Bailey
Parent, Lomita Fundamental Magnet School

Harvey Barrish
Publisher, Marching Band Newsletter

Jessica Barron
Coordinator, Gibson Guitar Company Educational Programs

Pat Boerger
Office of Instruction
Los Angeles County Unified School District

James Cuzak
Principal, Los Angeles County High School for the Arts

Patricia Duldulao
Chief of Staff, Los Angeles Office of Hon. Augustus F. Hawkins

Dr. Don Dustin
Supervisor of Music Programs
Los Angeles County Unified School District

Eugene Golden
Attorney, Beverly Hills, California

Dr. Stuart Gothold
Superintendent, Los Angeles County Unified School District

Carol Lindemann
President, California Music Educators Association

Dr. Mary MacKenzie
Music Department, San Diego State University

Wynton Marsalis
Recording Artist

John McLaren
President, BBE Sound, Huntington Beach, California

John O'Reilly
President, Alfred Music Publishing

Dr. Gordon Shaw
Center for the Neurobiology of Learning and Memory
University of California at Irvine

John Waltrip
President, Waltrip's Music Centers, Arcadia, California

Chicago—October 18, 1990

Al Booth
President, International Music Foundation, Chicago

Paul Anthony Brady
Attorney, Chicago, Illinois
Member, Illinois Advisory Arts Panel for the Illinois Arts Council

Matthew Brockmeier
Executive Director, Chicago Music Alliance

John Dugle
President, Illinois Music Educators Association

Dr. Marion Etzel
Music Educator, Chicago Musical College

Mick Faulhaber
President, Ward-Brodt Music Company, Madison, Wisconsin

Sandy Feldstein
President, CCP/BELWIN, Inc., Miami, Florida

Norman Goldberg
President, MMB Music, St. Louis

Shirley Joo
Student, Alan B. Shepard Jr. High School, Palos Heights, Illinois

Mark Jordan
Teacher, Samuel Gompers Elementary School, Chicago

Robert Marsh
Music Critic, *Chicago Sun-Times*

Paul Patterson
Chairman, Illinois State Arts Advisory Committee
Illinois State Department of Education

Jackie Richmond
Parent

Dr. Connie Speake
Associate Professor of Music, Northeastern University, Chicago

Robert Tenges
MENC Collegiate Chapter
DePaul University

Nashville—November 14, 1990

William Bay
President, Mel Bay Publications

Kenny Byrd
Student, Overton High School, Nashville

Rosanne Cash
Recording Artist

Dr. Cavit Cheshier
Secretary-Treasurer, Tennessee Education Association

Shannon Crofton
Student, McGavock High School, Nashville

Susan Driggers
Staff Manager, Public Relations, Bell South Corporation

Joe Giles
Director, Arts Education
Tennessee State Department of Education

Jackie Graham
Student, McGavock High School

Nanci Griffith
Recording Artist

Marea Harrington
Student, McGavock High School

Paul Heid
President, Heid Music, Appleton, Wisconsin

Jo Ann Hood
President, Tennessee Music Educators Association

Bill Ivey
President, Country Music Foundation

Lynn Jordan
Macmillan/McGraw Publishing Co.

Henry Juszkiewicz
President, Gibson Musical Instrument Company

Leonard Morton
Director, Music Education
Metropolitan Nashville Public Schools

Don Schlitz
Songwriter

Pam Schneller
Parent

Carla Thomas
Blues Singer—Music Educator

Martin Voss
School Music Dealer, Nashville

Ben West, Jr.
State Representative, Tennessee

In addition to those testifying in person before the Commission, the following individuals provided written testimony: Gordon Cawelti of the Association for Supervision and Curriculum Development; Ted Kimbrough of the Chicago Public Schools; Diana J. Leland of the American Choral Directors Association; Edward S. Lisk of the National Band Association; Albert Shanker of the American Federation of Teachers; and David G. Woods of the College Music Society.

Appendix B

Endorsing and Supporting Organizations

Endorsement

The following organizations, together with the Music Educators National Conference, the National Association of Music Merchants, and the National Academy of Recording Arts & Sciences, Inc., join in endorsing the final report of the National Commission on Music Education and in promoting the vision of music education described in *Growing Up Complete: The Imperative for Music Education.*

Academy of Country Music
Alliance for Arts Education
American Choral Directors Association
American Council for the Arts
American Federation of Teachers
American Music Conference
American School Band Directors Association
American Society of Composers, Authors & Publishers
Association for Childhood Education International
Association for Supervision and Curriculum Development
BMI
Business and Industry for the Arts in Education
Chamber Music America
The College Board
The College Music Society
Council for Basic Education
Country Music Association, Inc.
Country Music Foundation
Educational Testing Service
Future Business Leaders of America
Gospel Music Association
Guitar and Accessories Music Marketing Association
International Association of Electronic Keyboard Manufacturers
International Association of Jazz Educators
International Reading Association
International Technology Education Association
Music Achievement Council
Music and Entertainment Industry Educators Association
Music Distributors Association
Music Industry Conference
Music Teachers National Association
National Academy of Songwriters
National Art Education Association
National Association for Music Therapy, Inc.
National Association of Band Instrument Manufacturers
National Association of Elementary School Principals
National Association of Independent Record Distributors
National Association of Pastoral Musicians
National Association of Recording Merchandisers
National Association of School Music Dealers
National Band Association
National Catholic Educational Association
National Coalition for Education in the Arts
National Council of Music Importers and Exporters
National Council of Teachers of English

National Council of Teachers of Mathematics
National Dance Association
National Foundation for Advancement in the Arts
National Guild of Community Schools of the Arts
National Jazz Service Organization
National Music Publishers Association
National Piano Foundation
National PTA
National School Boards Association
Piano Manufacturers Association International
Piano Technicians Guild, Inc.
Recording Industry Association of America
Retail Sheet Music Dealers Association
Society for General Music
Society for Music Teacher Education
Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America
Society of Professional Audio Recording Services
The Songwriters Guild of America
Young Audiences

Support

The organizations listed below have expressed their support for quality music education as described in *Growing Up Complete: The Imperative for Music Education.*

American Alliance for Theater and Education
American Association of School Administrators
American Bandmasters Association
American Guild of English Handbell Ringers
Getty Center for Education in the Arts
Music Publishers Association of the United States
National Association for the Education of Young Children
National Association of Secondary School Principals
National Council of State Supervisors of Music
National Education Association
National Federation of Music Clubs
National School Orchestra Association
Society for Music Perception and Cognition

Using *Growing Up Complete*

Suggestions for everyone who wants to make a difference

If it is to achieve its goals, *Growing Up Complete* must be discussed and acted on in America's homes, schools, and communities—among citizens, advocates, legislators, and school officials. It is intended as a starting point, not a list of ready-made answers.

- ***The music community*** can use the report to help focus their interaction with local school officials, as well as to rally wider community support to the cause of music education;
- ***Parents*** can use the report to ask important questions about their children's educations, and as a starting point for making changes;
- ***Teachers and principals*** can use the report to rethink instruction at the seat and classroom level, as a stimulus for personal and professional growth, and to make common cause with parents and the music community;
- ***School board members*** can use the report as an impetus for priority, policy, and curriculum review, and to find encouragement for new efforts;
- ***State officials and agencies*** can use the report to construct the case for bringing music and the other arts back to the center of the educational enterprise;
- ***National leaders and arts advocates*** will find in the report the basis for making common cause with the music community, parents, and educators.

Use this form to order additional copies of the report.

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